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SKETCH FOR TAPESTRY, "THE ENCHANTED GAZELLE"

By Jessie Arms Botke, Chicago

—Courtesy Chicago Architectural Club



ENTRANCE TO AMERICAN BOOK BUILDING, CHICAGO
N. Max Dunning, Architect, Chicago

— Courtesy Chicago Architectural Club

Chicago's Architectural Exhibition

By EVELYN MARIE STUART

THE Twenty-ninth Annual Exhibition of Architecture, continuing from April sixth to April twenty-third at the Art Institute, Chicago, represented, as it did last year, the joint activities of the Chicago Architectural Club, the Illinois Society of Architects and the Illinois Chapter of the American Institute of Architects. As usual, it covered the field of the building operations of the country, with perhaps rather more decorative material than formerly.

No subject is more absorbing than that of building, and architect and layman alike could find much to interest and entertain at this

show. The catalogs of these exhibitions are always among the handsomest and most elaborate and extensive, and this year's book was brightened with color plates. The design selected for the frontispiece was that of the exterior of the proposed Grace Church of Chicago, Bertram T. Goodhue, Architect, and it made a charming study in color.

An artist who had seen the exhibition remarked that he found it most inspiring, that it gave him the feeling that, given the plans, ten Chicago architects could easily lay out the most beautiful city which the world has ever seen. This is encouraging to those who have



STUDY FOR DECORATION IN THE STATE CAPITOL, HARRISBURG, PA.
"PENN'S ARREST WHILE PREACHING" — Courtesy Chicago Architectural Club
By Violet Oakley, Philadelphia, Pa.



AN ARCH IN PARIS (SKETCH)
By S. A. Marx, Chicago

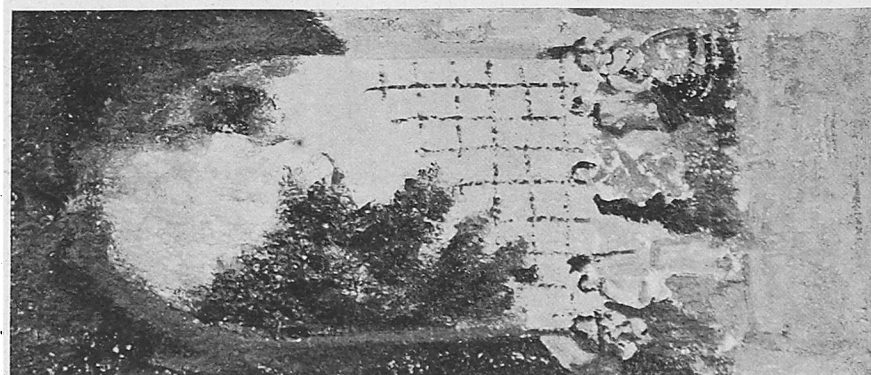
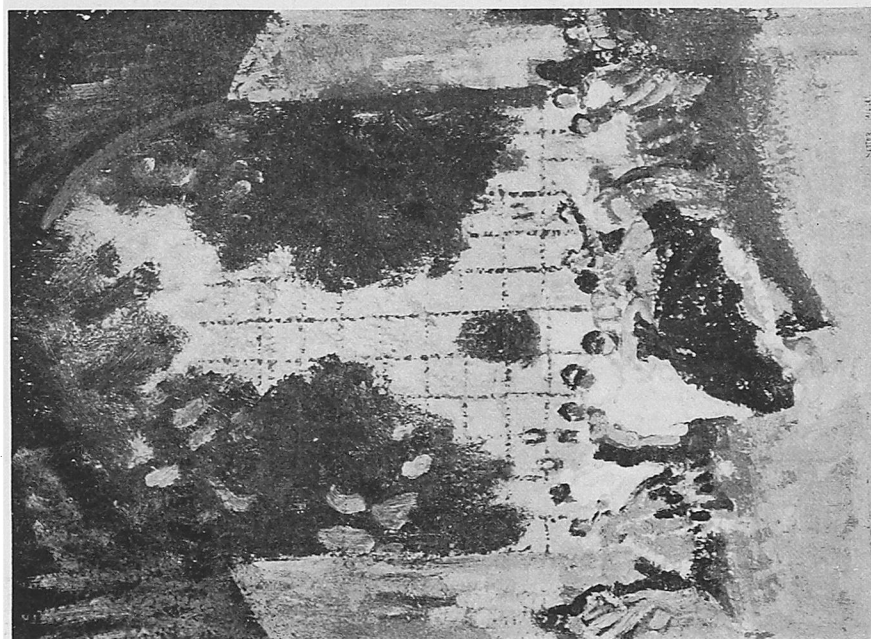
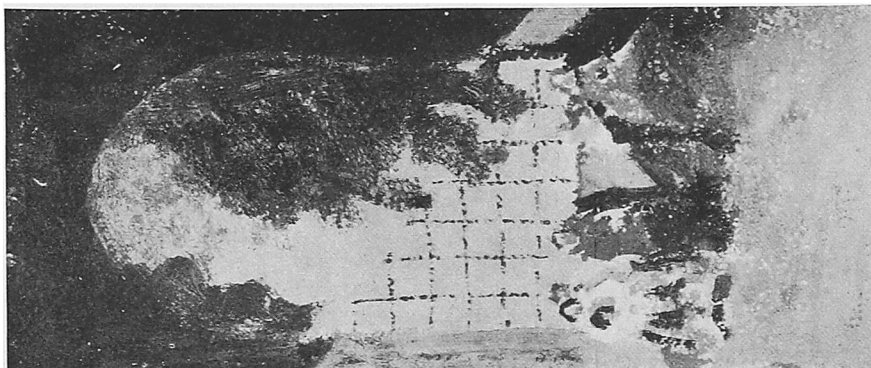
—Courtesy Chicago Architectural Club

long followed the fortunes of the Chicago Plan, for if we have the men and the money necessary for this great civic operation it must at some time become a reality.

How opulent and inefficient is civilization! Like nature, it seems to produce with the idea of having an abundant surplus, but unlike nature it does not always provide a use for this wealth of material. We look about a show of this kind and marvel that the wealth of talent which it implies is not more fully employed in making this the loveliest of cities. Socialist and paternal ideas insist that governments should step in to order that all streets in all towns be laid along definite lines rather than be permitted to grow haphazard; that some sort of a commission or jury direct the designing of public and private edifices to in-

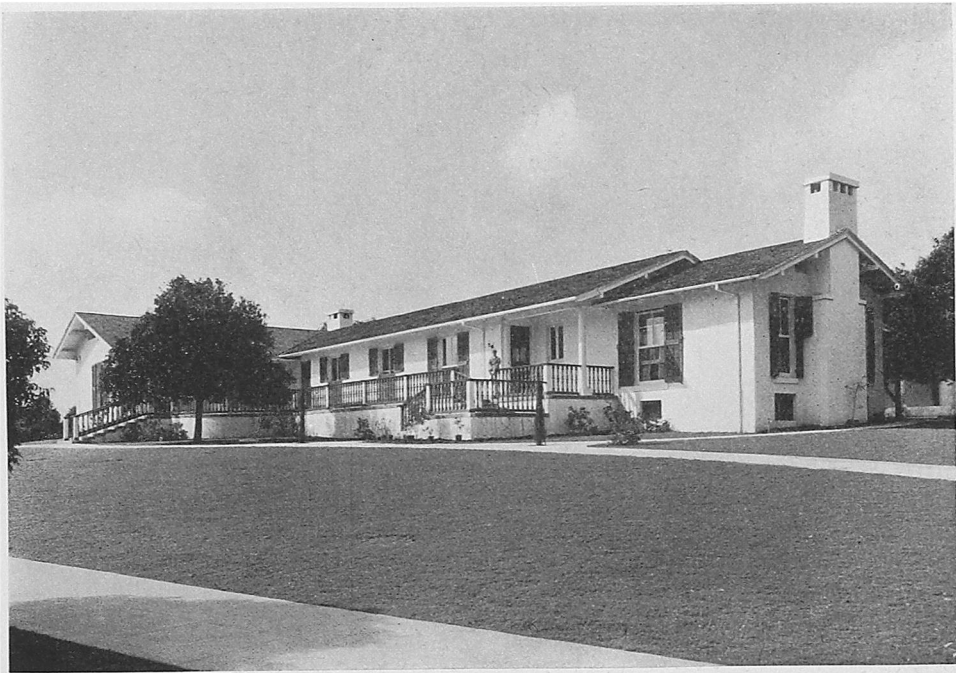
sure art, grace and taste throughout. We think of the many miles of ugliness which most towns offer, varied only by spots or blocks of beauty, and wonder how many thousand years it will be before we can live up to and employ to its fullest extent the ideas and ideals that have already been evolved.

However, perhaps after all it is just as well; for should this generation build its own ideals of perfect and complete communities the next would probably tear them down as out of date. Where are the stately mansions of yesteryear, with their high ceilings, long windows, cupolas and towers and their carved or gouged interior trim of rare walnut or mahogany? Turned into boarding houses or torn down to make room for a garage, and does the same fate await the present-day English



DECORATION
By Hester Miller, Woodstock, N. Y.

—Courtesy Chicago Architectural Club



THE PARDEE BUNGALOW, PASADENA, CALIF.
Myron Hunt, Architect, Los Angeles, Calif.

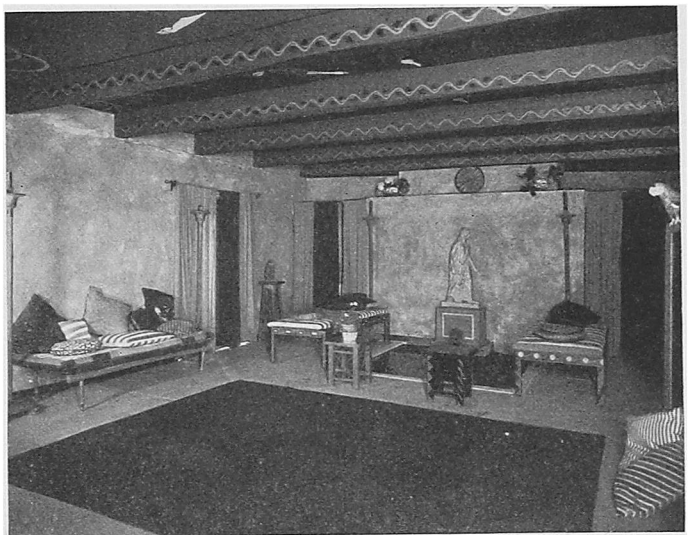
— Courtesy Chicago Architectural Club

stucco cottage, Colonial mansion, Italian renaissance palace or rambling bungalow with drooping, heavy-lidded roofs that we now regard as representing all that is smart and tasteful? If so, how will the habitations of the future appear?

Can it be that we are beginning to build permanently and for some time, if not for all time? Was the grey stone pile of some decades back as bad as it seems to us now, or is it merely out of date but not quite old enough to be quaint or antique? When it has become older and scarcer will it be revived as have other period types, who can say? Certainly the day just previous had a great feeling for grandeur. Every house pretended bravely with cupola and turret to a semblance of the heroic castle. Today we affect a studied carelessness, a costly and insincere simplicity, behind which assumed humility lurks the same old desire for superiority, in matters of taste if not in wealth

and display thereof. Let us, however, be thankful that this desire should have taken so creditable a trend.

Architects would seem to be an exceedingly conservative body of men, to judge from the way in which they cling to past forms and



INTERIOR OF STUDIO OF HOLABIRD & ROOT, CHICAGO
Holabird & Root, Architects, Chicago

— Courtesy Chicago Architectural Club



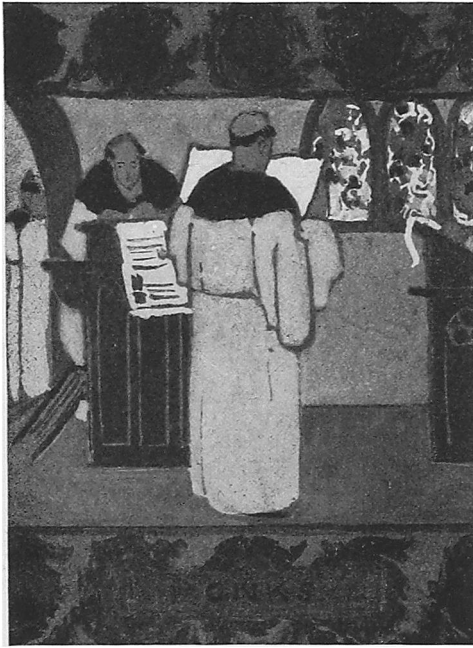
*RESIDENCE IN EVANSTON, ILL.
Lowe & Bollenbacher, Architects, Chicago*

—Courtesy Chicago Architectural Club



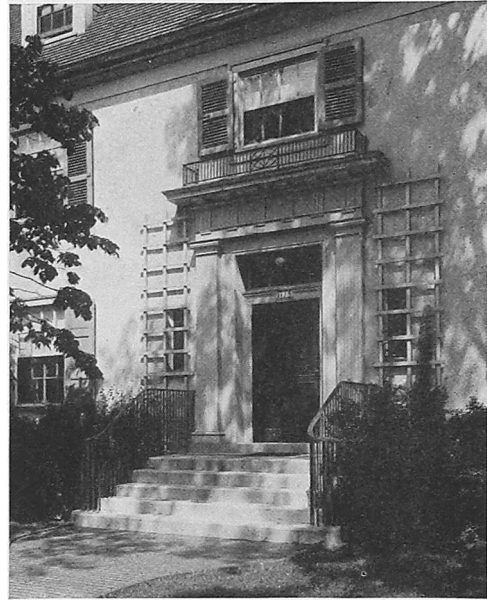
RESIDENCE OF JOHN W. GARY
Frederick W. Perkins, Architect, Chicago

—*Courtesy Chicago Architectural Club*



SKETCH FOR DECORATIONS IN LAKE VIEW
HIGH SCHOOL

By Elizabeth Gibson, School of the Art Institute of
Chicago —Courtesy Chicago Architectural Club



ENTRANCE, RESIDENCE OF JOSEPH A.
RUSHTON, EVANSTON, ILL.

William Arthur Warren, Architect, Chicago
—Courtesy Chicago Architectural Club

tradition. Perhaps this is due to the fact that there is little more to be evolved or discovered along building lines. It is interesting, however, to speculate on the type of building which a man endowed with the genius of the early Greeks or the Gothic craftsmen would build if he had never seen or heard of Greek temples or Gothic cathedrals. Perhaps he would be obliged to begin at the beginning again and devote his efforts to the fashioning of tents. It would certainly seem, however, that some effort might be directed to discovering whatever may be or could be added to the architect's lore and that the present should contribute a style of its own to the history of building.

The exhibition under consideration, while replete with beauty, grace and taste, seemed some way academic and not precisely expressive of the spirit of the times. From the exhibits it was apparent that the designer's delight was not centered in the buildings most typical of the life of today. What can be done with the larger style of business and residence edifice now demanded by modern conditions

does not seem to engross the fancy of the architect.

In a day when people are more and more betaking themselves to the apartment building as the final solution of the problem of home comfort one might have expected to see more designs for these human martin houses or cliff dwellers' type of communal home, despised of the restricted neighborhood districts. However, the preponderance of residence designs may not indicate merely their superiority for the purpose of showing what an architect can do. It probably hints at a deep, undying instinct for this type of building as best embodying the home ideal.

Churches, too, predominated over moving picture or other theater designs in a day when church attendance is beginning to be regarded widely as an old-fashioned observance, while the "movies" are a national institution; again proving that the architect is a lover of forms, a natural conservative, and perhaps rightly so through his instincts for the noblest things that society has evolved.

Gardens, too, seem to tempt the architect



ENTRANCE TO THREE ARTS CLUB, CHICAGO
Holabird & Roche, Architects, Chicago

—*Courtesy Chicago Architectural Club*

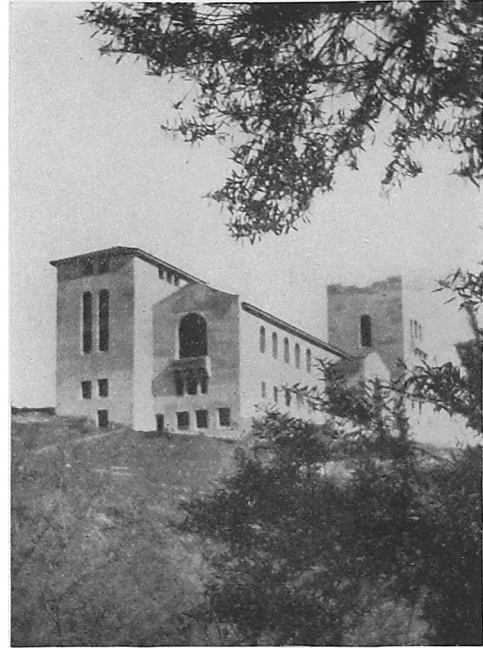
to wander a bit, for many a residence plan or model included the arrangement of a garden or a small estate as well. This is quite in keeping with the taste of the times, for there has been of late a great return to the soil on the part of all classes, and the country home or estate is growing in popularity as cities arise to afford the background for contrast.

Our illustrations afford a very good idea of the riches of the architectural show, ranging as they do through almost every type of building. A great many of them are chosen from Chicago, although the show included exhibits from every nook and corner of the country.

One of the striking features of the exhibition was the beauty of the decorative work, and our illustrations include some of the most interesting murals, panels, tapestries and glass from among these exhibits. The iron work of Samuel Yellin was also most interesting and, as usual, one of the most beautiful entries in the show. Very unique and fascinating were the plates from Claude Bragdon's new book on "Art and Geometry," setting forth a fresh and original conception of decorative effects that were most agreeable.

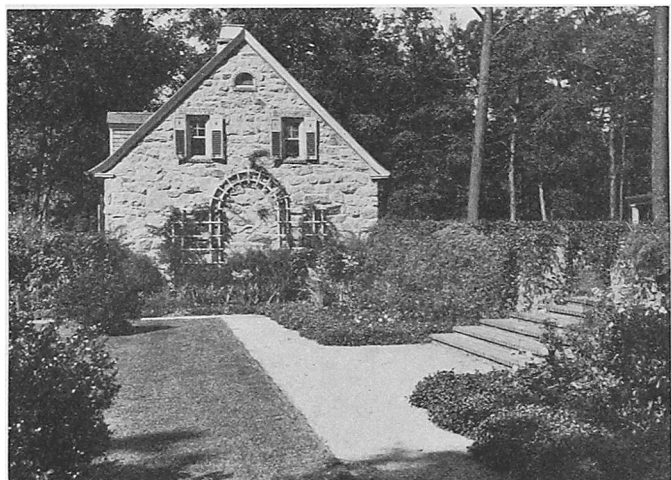
Among the more important displays of civic improvements were the designs for the Belle Isle Bridge at Detroit and the Scott Fountain, Cass Gilbert, architect. There were also designs for Chicago River bridges and for various monuments and towers.

Although this exhibition is classed as a Chicago affair, the representation of local architects was surpassed in extent by that of Eastern men. Whether this is due to modesty or lack of interest on the part of Chicago architects it would be difficult to say. It would, however, seem reasonable to expect a larger number of contributions from men in this field. The quality of the Western work was not to be criticised or unfavorably compared with that of the East, and our Chicago architects should certainly not be too busy or too indifferent to submit worthy things representing their work in the development of



CARACOL TOWER, SOUTHWEST MUSEUM,
LOS ANGELES, CALIF.
Hunt & Burns, Architects, Los Angeles, Calif.

this community. The west is the section of most active growth and here the architect has a superior opportunity for leaving upon towns and cities an impress that shall entitle him to future fame. There should be more widespread interest in the problem of building worthily and perhaps a better representation of western architects at the annual show would help to stimulate this interest.



GARDEN HOUSE, ESTATE OF JONATHAN GODFREY, ESQ.
F. B. Hoffman, Jr., Architect, New York

— Courtesy Chicago Architectural Club